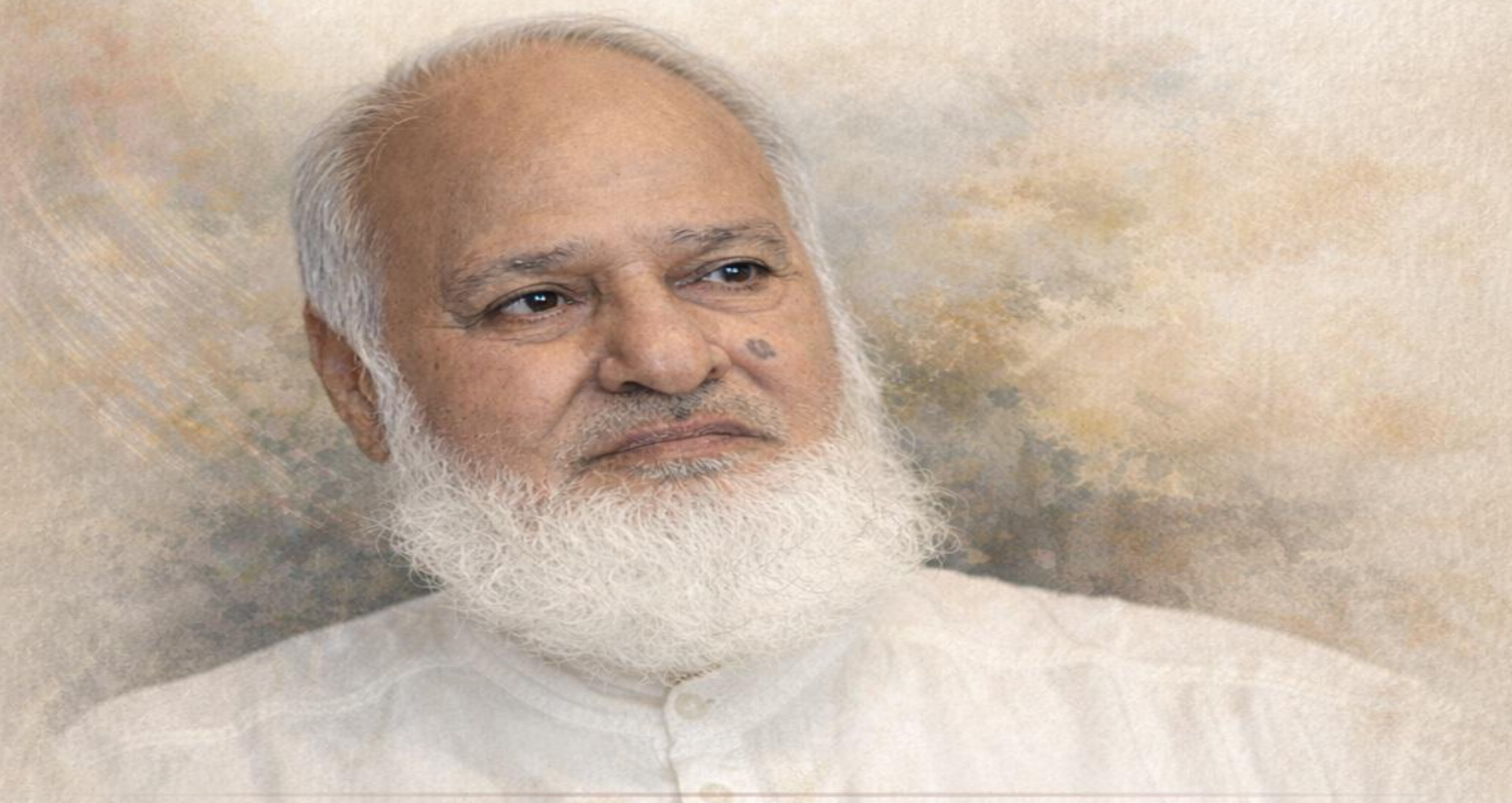
# RHYTHM OF LIFE

# PROF. DR. MUHAMMAD SHAFIQUE FAROOQI

*A Journey Through Line, Spirit, and Form*



Calligraphic Art • *Journey of Line* • *Symbiosis Concept*
Whirling *Dervish* • *Symbolic Art* • *Drawings*
*Charcoal* • *Pastel* • *Etching* • *Watercolour, Landscapes*•*Ceramic Art*
*Six Decades of Artistic and Spiritual Exploration*

***By Umer Farooq Farooqi***

# “Rhythm of Life”

With Mr. Shafique Farooqi

by

Umer Farooq Farooqi

Published by

Farooqi Art Studio

Office# 202 Azeem Mansion Fazal-e-Haq Road,

Blue Area, Islamabad

Contact: +92 300 5036836

email: umer.faruqi@gmail.com

First edition published in 2025

© All rights reserved

No part of this publication may be reproduced or used in any form or by any means,

graphic, electronic or mechanical photocopying, recording, taping or information storage and

retrieval system, without prior permission from the publisher.

Research Coordinator

# Preface

## A Tribute to My Father

This small book is not an attempt to contain the vastness of my father's art, nor to define a journey that has unfolded over more than six decades. It is, instead, a humble offering—an expression of love, gratitude, and reverence for a life devoted to art, spirit, and humanity.

**Prof. Dr. Muhammad Shafique Farooqi** is known to the world as a master artist, calligrapher, thinker, and teacher. To countless students and admirers, he is a guide who taught that a single line can carry the weight of centuries, faith, and inner truth. But to me, he is first and foremost my father—quietly disciplined, deeply contemplative, and endlessly committed to the pursuit of beauty with meaning.

Growing up, I watched lines emerge from his hands as if they were alive—sometimes gentle, sometimes restless, sometimes circling back upon themselves, searching for unity. Over time, I came to understand that these lines were not merely artistic gestures; they were reflections of his inner rhythm, his dialogue with existence, and his devotion to the divine. What he later named the **"Journey of Line"** was, in truth, the rhythm of his own life—moving between tradition and modernity, form and spirit, silence and expression.

This book, *Rhythm of Life*, offers a glimpse into that journey. It reflects his lifelong engagement with calligraphy, symbolism, landscapes, whirling dervishes, and the Symbiosis Concept—each work shaped by faith, compassion, and an unshakeable belief in the unity of all things. His art has always spoken for those who are unheard, embraced those who are overlooked, and reminded us that true beauty lies not in perfection, but in sincerity.

As his son, I have witnessed the sacrifices behind the canvas—the long hours, the quiet solitude, the unwavering discipline, and the humility with which he carried his achievements. His life has taught me that art is not merely created; it is lived. It demands patience, surrender, and an honest conversation with one's own soul.

This preface is written with deep respect and love. If this small book succeeds in conveying even a fraction of his vision, then it has served its purpose. May these pages invite the reader to slow down, to follow the line inward, and to feel the rhythm of life as my father has felt and shared it—through art, through spirit, and through unwavering devotion.

**Mr. Umer Farooq Farooqi**
**(Islamabad, Pakistan. Dec 2025)**
**+92-300-5036836**
**Umer.faruqi@gmail.com**
**www.shafiquefarooqi.org.**

# “Prof. Dr. Muhammad Shafique Farooqi”

***In His Own Words***

I was born into a home where silence carried meaning and discipline carried prayer within it. My father, **Hazrat Habib Ullah Farooqi**, was my first spiritual teacher not through sermons, but through conduct. From him, I learned that truth does not demand attention; it reveals itself through humility, consistency, and service. Long before I understood art, I understood *adab* respect for knowledge, labor, and the unseen order of existence.

From my earliest memories, the **line** was already guiding me. Drawing was never a pastime; it was a form of listening. As I matured, that single line unfolded into a lifelong journey—what I later came to understand as the **Journey of Line**. This journey was nourished not only by practice but by thought—by poetry, philosophy, and spiritual inquiry.

Among the thinkers who shaped my inner world, **Allama Muhammad Iqbal** holds a central place. Iqbal’s concept of **Khudi**—the awakened self—taught me that art must arise from inner strength and moral responsibility. His vision of continuous self-realization and spiritual ascent deeply influenced my understanding of movement, struggle, and becoming. Many of my lines rise, fall, and re-emerge in response to Iqbal’s call for perpetual growth and conscious action.

From **Jalaluddin Rumi**, I learned surrender through movement. Rumi taught me that love is not an emotion but a force that dissolves the self in order to reveal a greater unity. His poetry echoes through my work on **whirling dervishes**, where rotation becomes remembrance and motion becomes prayer. Rumi’s influence led me to understand that the line must not be controlled—it must be trusted. When the ego steps aside, the line finds its own rhythm.

My engagement with **Johann Wolfgang von Goethe** opened yet another horizon. Goethe's reverence for nature as a living, intelligent presence resonated deeply with my own experience. His belief that art, science, and spirituality are not separate domains but interconnected paths affirmed my approach to **landscape, symbolism, and form**. Goethe taught me to observe patiently, to allow form to emerge organically rather than impose it—a principle that guided both my drawing and my painting.

My formative years were shaped by rigorous apprenticeship and disciplined learning under legendary masters. I trained in **calligraphy with Munshi Muhammad Hussain**, where I learned that every letter carries ethical weight. My studio practice developed under **Muhammad Ashraf**, while my understanding of nature and composition was refined under **Ustad Allah Bux**, who taught me that nature must be felt before it is painted.

My exposure to **editorial art** under **Ustad Rafique Qureshi at Kohistan Newspaper** instilled clarity and narrative discipline. Alongside this, I attended formal art classes at **National College of Arts, Lahore**, and later benefited greatly from the intellectual mentorship of **Prof. Anna Molka Ahmed**, whose modern vision strengthened my resolve to unite tradition with contemporary expression.

Among the masters who shaped my understanding of visual truth, **Rembrandt** occupies a quiet but enduring place. From him, I learned that light is not merely illumination—it is revelation. His mastery of shadow taught me that darkness is not absence, but depth, where emotion and humanity reside. In my drawings and charcoal works, this dialogue between light and shadow becomes a way of reaching the inner self, allowing the soul of the subject to emerge beyond surface form.

Internationally, my journey expanded through work with **Harry L. Johnson in Washington, D.C.**, advanced **etching and printmaking at Mimar Sinan University, Istanbul**, sculpture studies under **Prof. Namık Denizhan**, and spiritual art training with **Tayfur Sanlıman Hoca**. I also undertook professional training as **Project Director for Vocational Education for Disabled Persons under SWOZ, Holland**, an experience that deepened my social responsibility and later shaped my symbolic works on disability and human dignity.

I have held **more than 110 solo exhibitions** in Pakistan and abroad, and my work has been honored in **Turkey, England, Germany, and beyond**. I am grateful for recognition, yet I do not measure success by it. For me, success lies in **sincerity, continuity, and faithfulness to one's inner calling**. If the intention is true, the work finds its own place.

Today, when I draw a line, I am never alone. It carries my father's silent prayers, Iqbal's call to awakening, Rumi's whirl of love, and Goethe's reverence for nature. The line becomes a witness—of thought, of faith, and of a journey that continues.

My work remains an act of remembrance—
**one line, one breath, one step toward truth.**

**Muhammad Shafique Farooqi.**
**(Lahore, Pakistan. Dec 2025)**
**+92-306-4016514**
**Sfarooqi@gmail.com**
**www.shafiquefarooqi.org.**

# Prof. Dr. MUHAMMAD SHAFIQUE FAROOQI

## Pride of Performance

Prof. Dr. Muhammad Shafique Farooqi is one of Pakistan's most distinguished artists, calligraphers, and art educators, internationally acclaimed for his pioneering vision, spiritual depth, and lifelong dedication to the visual arts. Born in 1942 in Sialkot, Pakistan, he began his artistic journey at an early age and went on to earn his Master's degree from Istanbul University. In recognition of his profound contribution to art and spirituality, he was later awarded an Honorary Doctorate in Spiritual Arts by Royal American University.

His formative years were shaped by rigorous apprenticeship under legendary masters. He trained in calligraphy with Munshi Muhammad Hussain, studio practice with Muhammad Ashraf, painting with Ustad Allah Bux, and editorial art with Ustad Rafique Qureshi at *Kohistan Newspaper*. He also attended formal art classes at Alhamra Art Academy, Lahore, and later received mentorship from Prof. Anna Molka Ahmed. His international exposure includes working with Harry L. Johnson in Washington, D.C., advanced etching and printmaking at Mimar Sinan University, Istanbul, sculpture studies under Prof. Namık Denizhan, and spiritual art training with Tayfur Sanlıman Hoca. He also undertook professional training as Project Director for Vocational Education for Disabled Persons under SWOZ, Holland.

With a prolific career spanning over six decades, Prof. Farooqi has produced more than 15,000 artworks and held 110 solo exhibitions across Pakistan, the United States, England, France, Germany, Holland, Turkey, Azerbaijan, Saudi Arabia, Egypt, Sudan, Canada, and Jordan. His mastery encompasses freehand sketching, calligraphy, landscape painting, watercolor, etching, printmaking, symbolic art, and ceramic art.

One of his most significant contributions to global art discourse is the development of the "Symbiosis Concept in Art," also known as the "Journey of Line." This philosophical and spiritual approach treats the line as a metaphysical symbol of unity, continuity, and infinity, harmoniously merging traditional calligraphy, symbolism, and abstract expressionism. Deeply inspired by Sufi mysticism and the Mevlevi whirling dervishes (SEMA), the Journey of Line bridges classical Islamic aesthetics with contemporary visual language and stands as Farooqi's signature artistic philosophy.

In the mid-phase of his career, Farooqi turned intensively toward calligraphic painting, reimagining Arabic letters beyond conventional illustration. Using brush and palette knife, he portrayed letters as living entities with their own emotional and spiritual character. His celebrated Whirling Dervishes series, inspired by Rumi, evokes spiritual ecstasy through swirling movement and radiant color, dissolving the boundaries between mind, heart, and body in the pursuit of divine oneness. This vision is articulated in his renowned book on art and mysticism, *The Tale of Drunken Flute in Whirling Dervishes*.

Farooqi's landscape paintings often revolve around a single central element—frequently a tree—treated like a portrait that reveals the atmosphere and emotional essence of the entire landscape. Equally powerful are his compassionate works portraying disabled and special-needs individuals, which earned him distinction in Turkey, England, Germany, and Holland. These paintings reflect his unique concept of beauty—one that transcends formal conventions and emphasizes dignity, empathy, and humanity. In his symbolic art, he presents modern man as a complex convergence of multiple identities, unified through layered color and form.

From 1983 to 1999, Prof. Farooqi spent nearly 17 years in Turkey, where he honorably represented Pakistan at cultural and institutional levels. During this period, he received five prestigious awards, taught Islamic calligraphy and Pakistani landscapes to hundreds of students, and served as an Advisor at the

Florya Istanbul Center for Rehabilitation of Disabled Children, helping transform it into a model institution with international support from the Lions Club and foreign funding. It was during this time that the Symbiosis Concept (Journey of Line) matured and fully emerged.

His works form part of numerous prestigious permanent collections worldwide, including the Smithsonian Institution (USA); World Bank/IMF Building (USA); Embassy of Pakistan, Washington D.C.; Research Center for Islamic Art and Culture, Istanbul; Press Museum, Istanbul; Beyoğlu Municipality and Bursa Metropolitan Corporation, Turkey; Arab Security Center, Riyadh; Princess Wijdan of Jordan; and major national institutions such as the Lahore Museum, Ministry of Foreign Affairs, National Library of Pakistan, Pakistan Academy of Letters, National Language Promotion Department, Pakistan Administrative Staff College, Institute of Business Administration Karachi, Pakistan Navy Staff College, and leading hospitals including Sheikh Zaid Hospital, Fatima Memorial Hospital, and Ittifaq Hospital. In total, hundreds of his works are permanently displayed across medical, cultural, diplomatic, and educational institutions.

Over his lifetime, 300 of his paintings have been commissioned internationally, and he generously donated ten masterpieces for the Diamer–Bhasha Dam, with proceeds contributed to the national fund. Prof. Dr. Muhammad Shafique Farooqi has received 29 national and international awards and 14 major honors, including the President of Pakistan's Pride of Performance Award. He is also the author of nine influential books on art, philosophy, and mysticism.

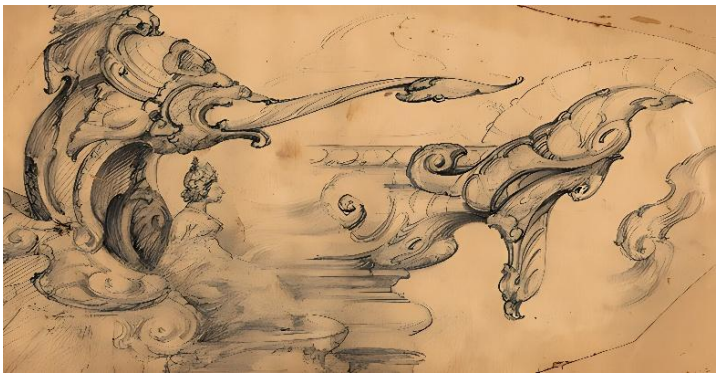
As an artist, thinker, and mentor, Prof. Farooqi's legacy transcends aesthetics. His work stands as a living dialogue between tradition and modernity, form and spirit, individuality and universality—affirming art as a path toward self-discovery, compassion, and divine unity.

Over a distinguished artistic career spanning **more than six decades**, **Prof. Dr. Muhammad Shafique Farooqi** has created **over 15,000 artworks** across a wide spectrum of mediums and artistic disciplines. His practice reflects both technical versatility and a deep philosophical engagement with form, line, and spiritual expression. His major bodies of work include:

- **Freehand Sketches**
  - Pastel
  - Charcoal
- **Calligraphic Art**
- **Landscape Painting**
  - Watercolor
  - Oil on canvas
- **Symbiosis Concept in Art (Journey of Line)**
  - Journey of Line with Symbol (Pastel)
  - Journey of Line with Symbol (Mixed Media)
  - Journey of Line with Calligraphy (Pastel)
- **Symbolic Art**
- **Spiritual Art**
  - Whirling Dervishes (Sufi-inspired works)
- **Ceramic Art**
- **Etching and Printmaking**
- **Performing Art**

# EARLY DRAWINGS (1959 – 1965)

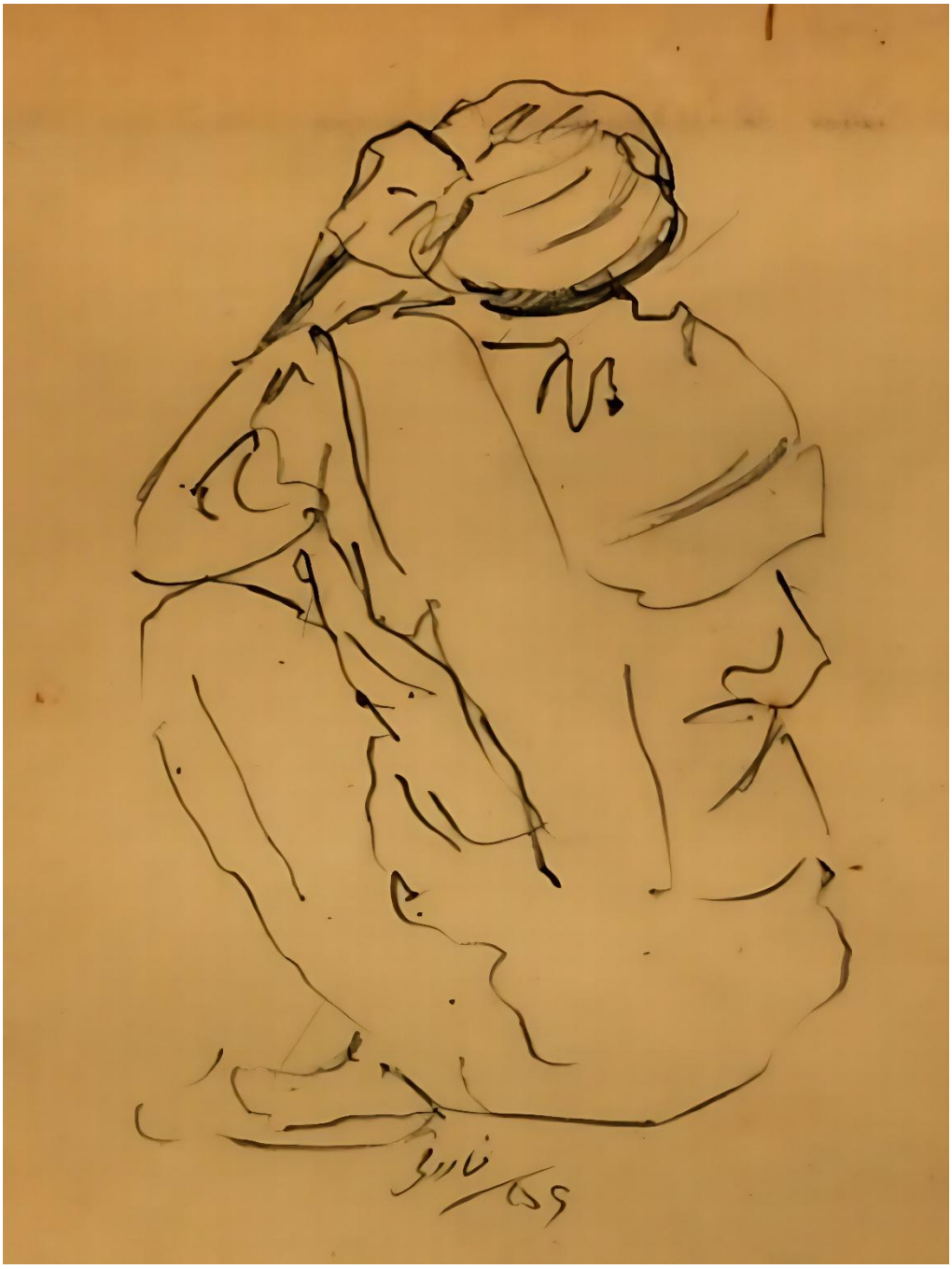
In *Drawings*, Prof. Dr. Muhammad Shafique Farooqi returns to the foundation of all expression — **the purity of the line**. Drawing, for him, is not a preparatory act but a complete and independent form of artistic revelation. It is where thought meets intuition and where the first pulse of creation becomes visible.



His sketches are intimate reflections of inner movement. With economy of means and absolute control, Farooqi captures both the **outer form** and the **inner rhythm** of his subject. Each line carries intention; each pause holds meaning. The simplicity of drawing allows emotion, spirituality, and intellect to surface without obstruction.

Whether figurative or abstract, these works reveal the artist's deep understanding of structure, balance, and spatial harmony. Lines flow, intersect, hesitate, and resume—mirroring the natural rhythm of thought and existence. Drawing becomes an act of contemplation, a silent dialogue between hand, mind, and soul.

These works stand at the core of Farooqi's artistic universe. They affirm his belief that before color, texture, or medium, there is the line—and within the line, the essence of all creation.



# Water Colours (1975-1988)

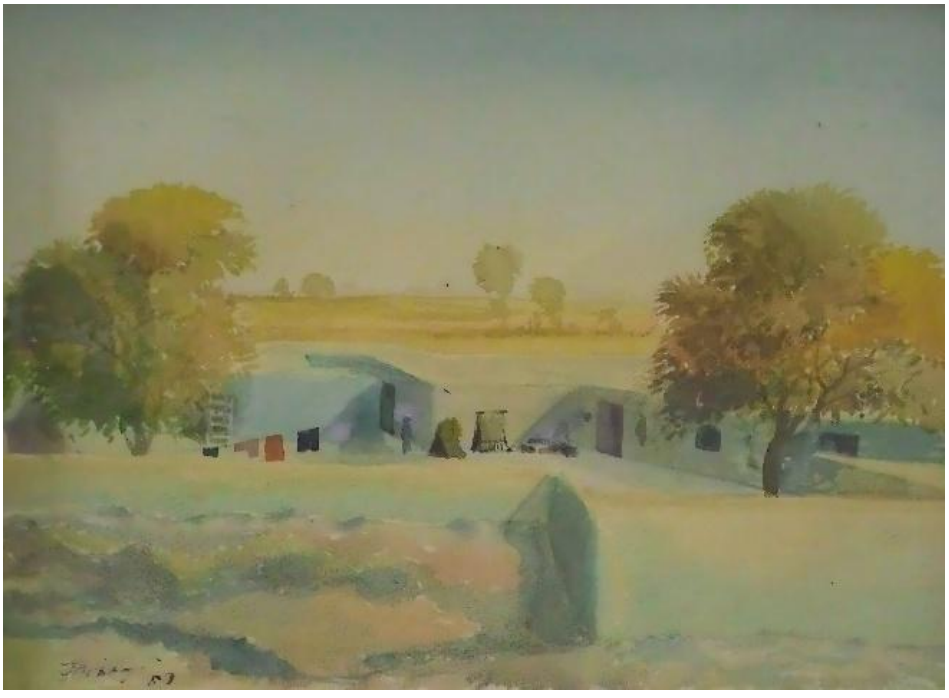
Prof. Dr. Muhammad Shafique Farooqi's watercolors art stands as a testament to his mastery of fluidity, transparency, and spiritual expression. Over a long and distinguished career, he has lifted the medium to a realm of poetic grace and philosophical resonance, where every wash and brushstroke mirrors the movement of life and the rhythm of the soul.

For Prof. Farooqi, watercolors are a meeting place of technique and transcendence. Through delicate layers of pigment and flowing, ethereal forms, he captures moments of silence, prayer, and cosmic unity — transforming water and colour into a language of inner truth. The medium becomes one of breath and stillness, where control and surrender coexist in a quiet, contemplative balance. Its transparency allows light to pass through each layer, creating not just images but atmospheres — spaces that feel alive with presence rather than confined by form.

In his hands, watercolour becomes a vessel for exploring subtle emotional and spiritual states. Washes drift gently, edges dissolve, and forms emerge only to fade again, echoing the transient nature of existence. Through this fluidity, he expresses calmness, introspection, and spiritual pause — qualities central to his artistic and philosophical worldview.

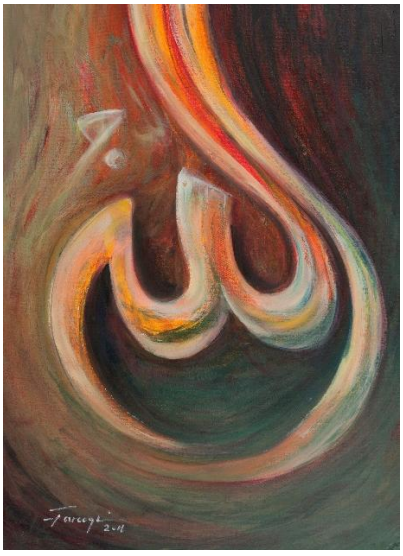
Rather than dwelling on detail, his watercolours emphasize mood, rhythm, and inner resonance. They invite the viewer into a quiet dialogue, where simplicity deepens into meaning and restraint becomes a powerful form of expression.

1998



# CALLIGRAPHIC ART (1965- 2026)

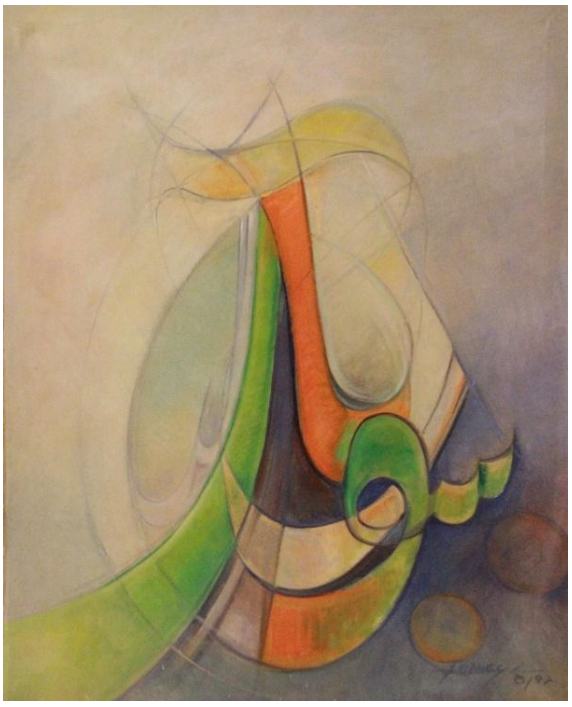
Calligraphic art forms the spiritual and intellectual foundation of Prof. Dr. Muhammad Shafique Farooqi's artistic journey. Rooted in the sacred traditions of Islamic calligraphy, his work transcends the conventional role of script as a carrier of text and transforms it into a living visual force. Letters are no longer confined to linguistic meaning; they become rhythm, movement, breath, and spiritual energy.

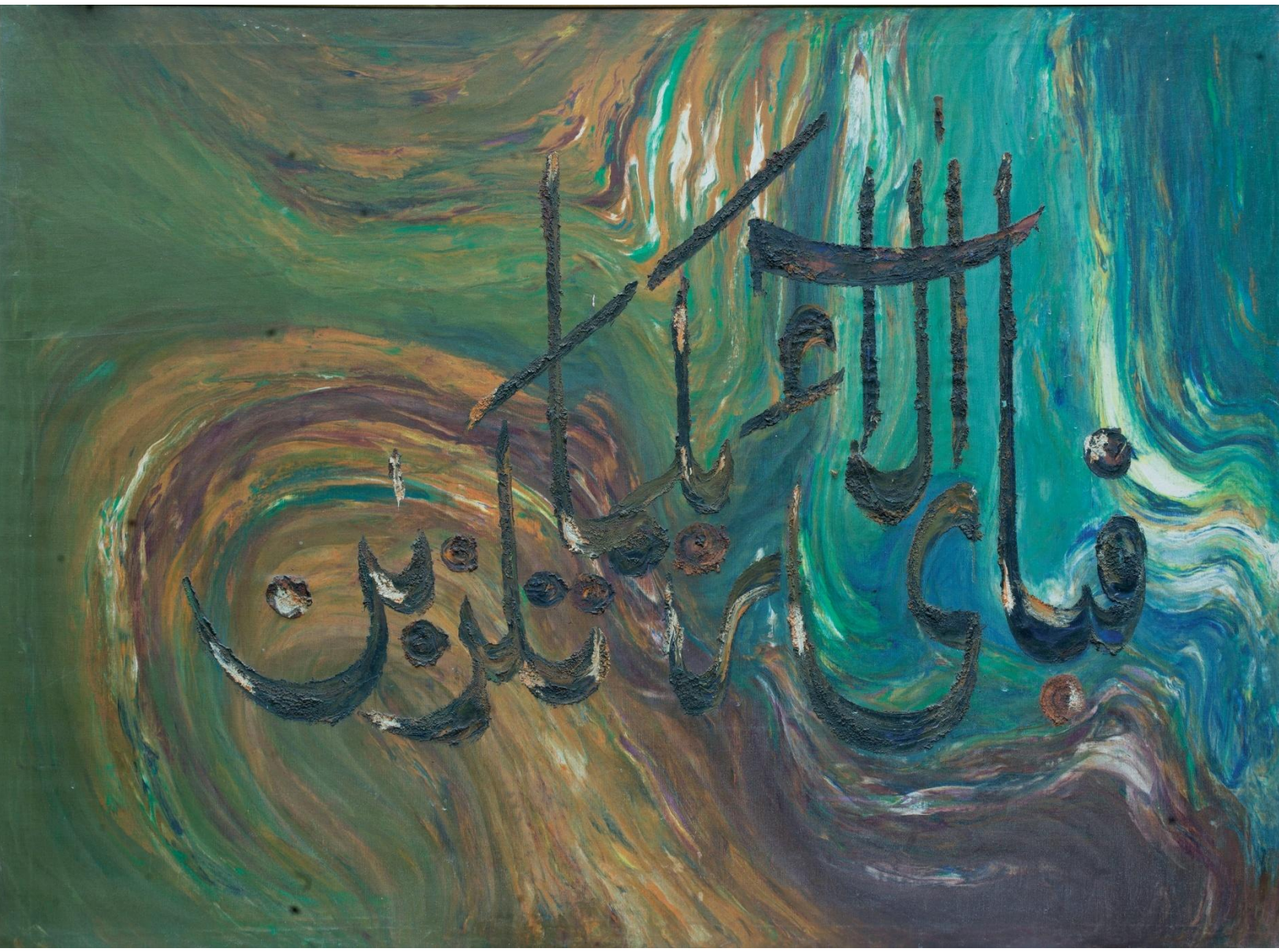


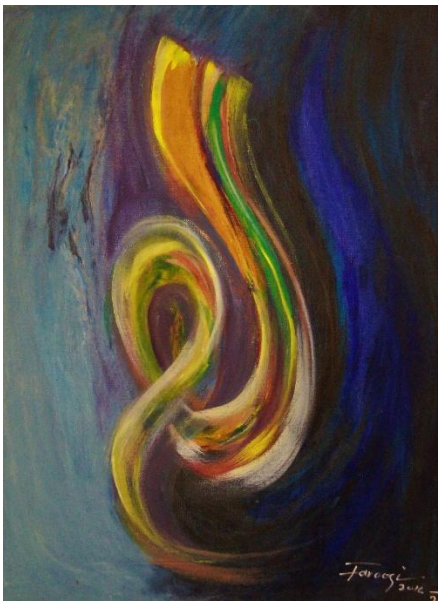
Prof. Farooqi has explored calligraphy through **Oil on Canvas, Acrylic, and mixed techniques**, expanding the classical discipline into a contemporary painterly language. In many works, calligraphy merges seamlessly with his signature **Journey of Line**, where script evolves into abstract motion and meditative flow. The surface of the canvas becomes a spiritual field in which paint, texture, and line coexist in harmony.

His approach balances discipline and freedom. Classical structures provide spiritual grounding, while oil and acrylic allow depth, luminosity, and expressive layering. The calligraphic stroke may appear bold and commanding or soft and dissolving, echoing inner states of devotion, longing, and surrender.

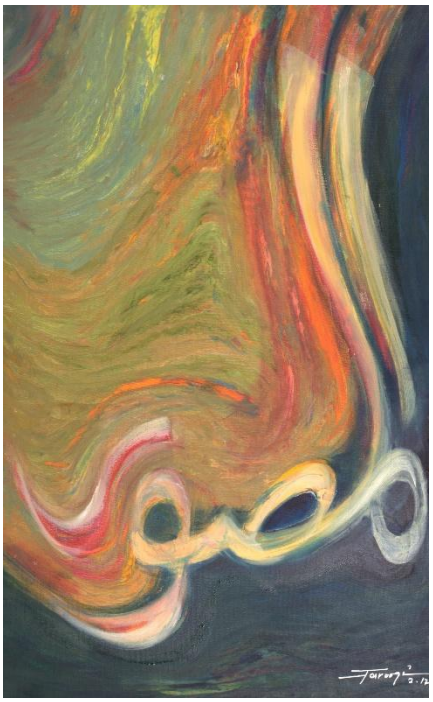
In Farooqi's calligraphic paintings, sacred words are not merely read—they are **experienced**. The viewer encounters a visual prayer, where language transforms into movement and the line becomes a path toward contemplation and inner awareness. These works stand as a powerful synthesis of tradition and modernity, intellect and intuition.

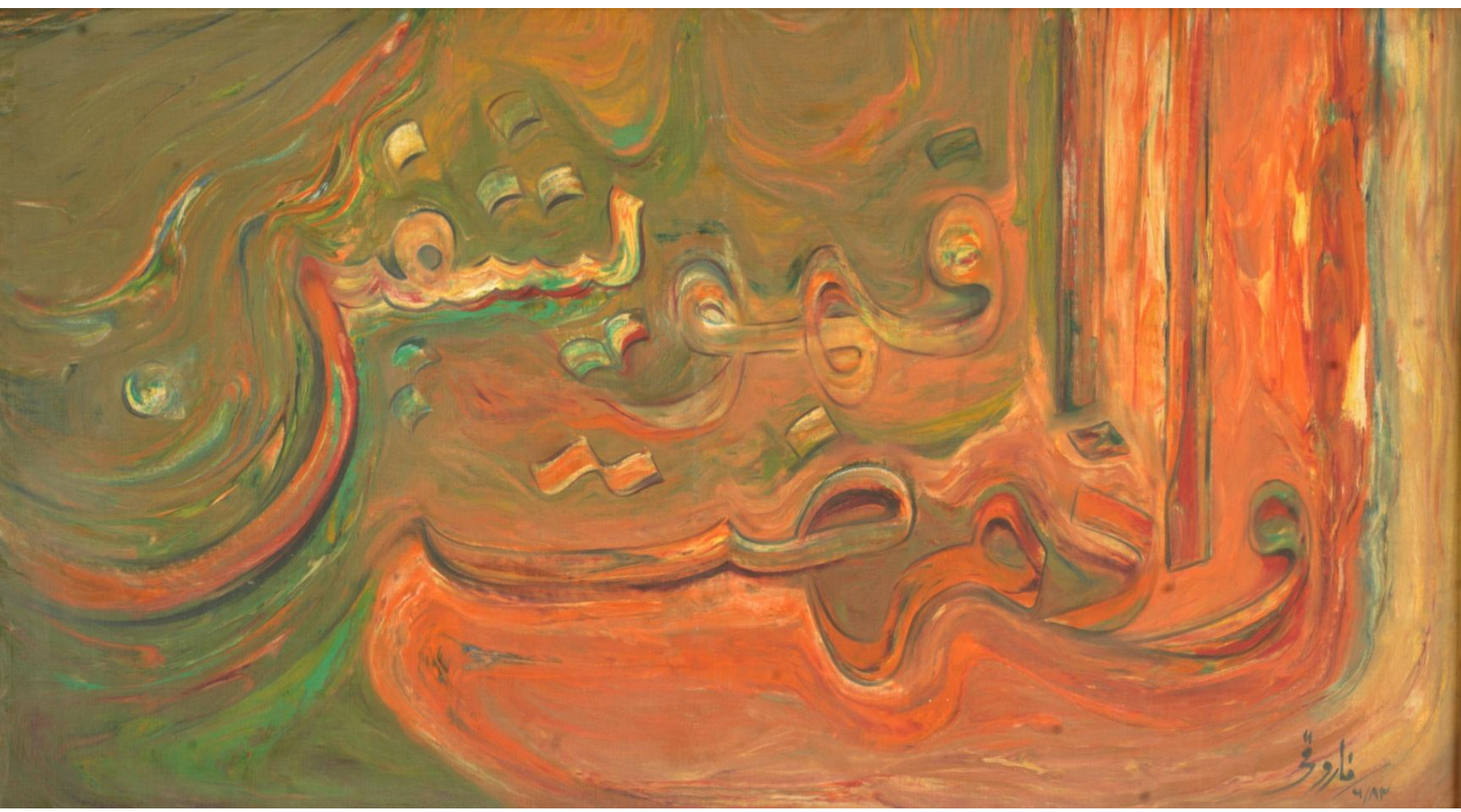



سبحانك اللهم



نبی ربی العظیم





# Landscapes (1978-2020)

Prof. Dr. Muhammad Shafique Farooqi's **landscapes** transcend the boundaries of physical geography. They are not mere representations of mountains, trees, or horizons; they are meditations on the inner world—landscapes of memory, emotion, and spiritual awakening. In his work, nature becomes a mirror through which the human condition is quietly revealed: vast yet intimate, silent yet expressive, grounded yet reaching toward the infinite.

Farooqi approaches the natural world not as a topographer but as a **seeker**. His landscapes are shaped by the subtle interplay of atmosphere, intuition, and contemplation. The mountains he paints are not geological formations alone; they stand as symbols of endurance, solitude, and spiritual ascent. His horizons do not mark physical distance; they suggest possibility, openness, and the eternal movement of the soul.

In many of his landscape paintings, there is a **central object**—often a solitary tree—that commands the artist's full attention. Farooqi treats this element in the spirit of a **portrait**, investing it with individuality, presence, and quiet dignity. Through this single form, he succeeds in revealing the entire atmosphere of the surrounding landscape. The tree becomes a focal point through which light, space, mood, and meaning are understood.

Trees, fields, rivers, and open skies are rendered with sensitivity and restraint, inviting the viewer to slow down, breathe, and enter a state of inner stillness. Color is measured, composition balanced, and movement rhythmic, allowing silence to speak as powerfully as form.

Through his landscapes, Prof. Farooqi offers spaces of reflection rather than spectacle. These works become places of pause—where the outer world gently guides the viewer inward, and nature reveals itself as a pathway toward contemplation, harmony, and spiritual awareness.

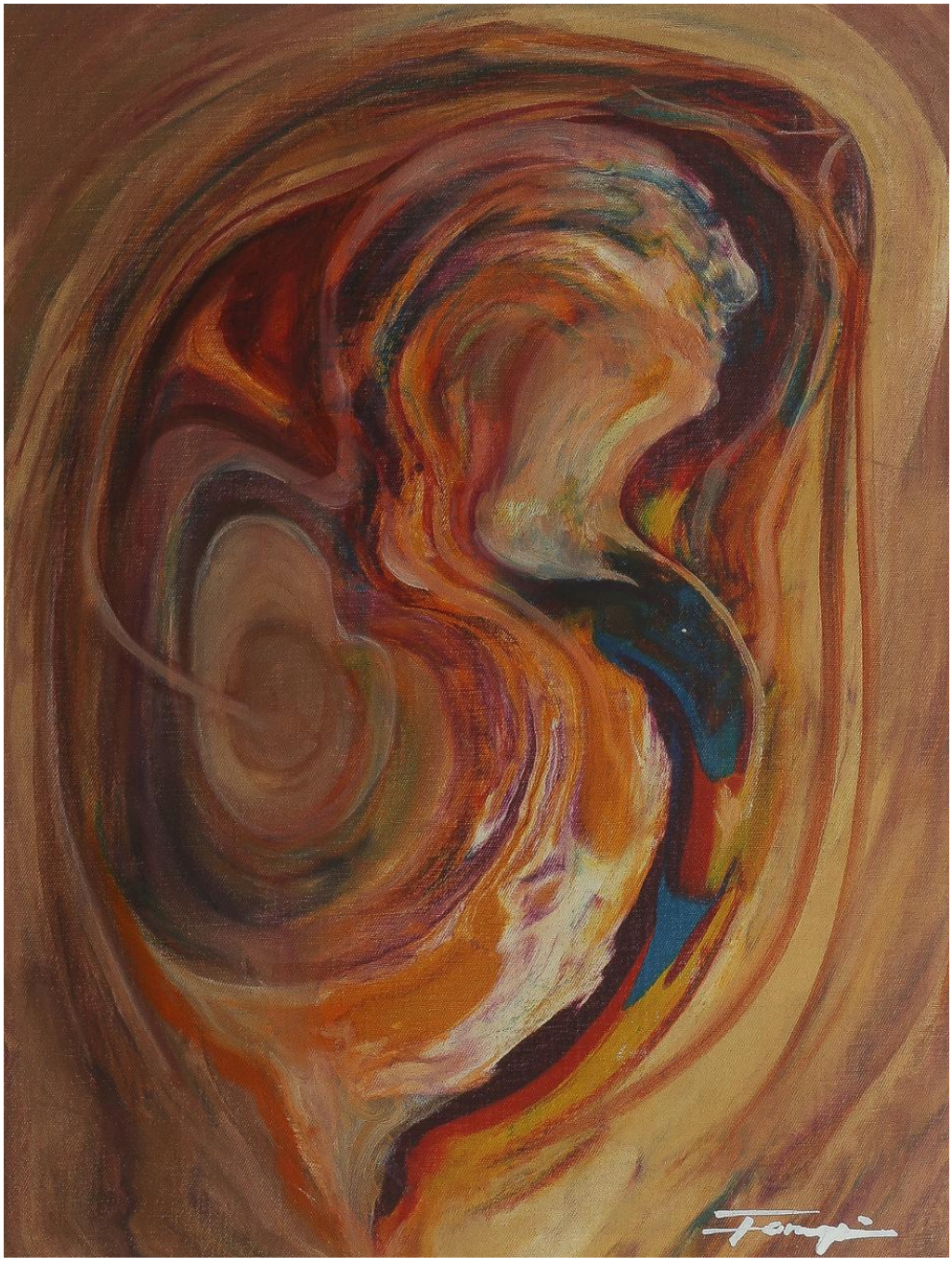
# SYMBOLIC ART (1982 -1992)

Symbolic art occupies a deeply human and compassionate dimension in Prof. Dr. Muhammad Shafique Farooqi's creative world. His symbols are not decorative signs but vessels of meaning drawn from lived experience, inner vision, and profound empathy for marginalized human realities.

In one of his most moving symbolic paintings, Farooqi portrays a child suffering from a cerebral defect. Rather than emphasizing physical or mental limitation, the artist focuses intently on the child's **eyes**, which radiate innocence, vulnerability, and unspoken affection. Through this deliberate emphasis, Farooqi challenges the viewer to confront a truth often ignored: that mentally challenged individuals possess a purity and emotional depth that society frequently overlooks because of their visible ailments.

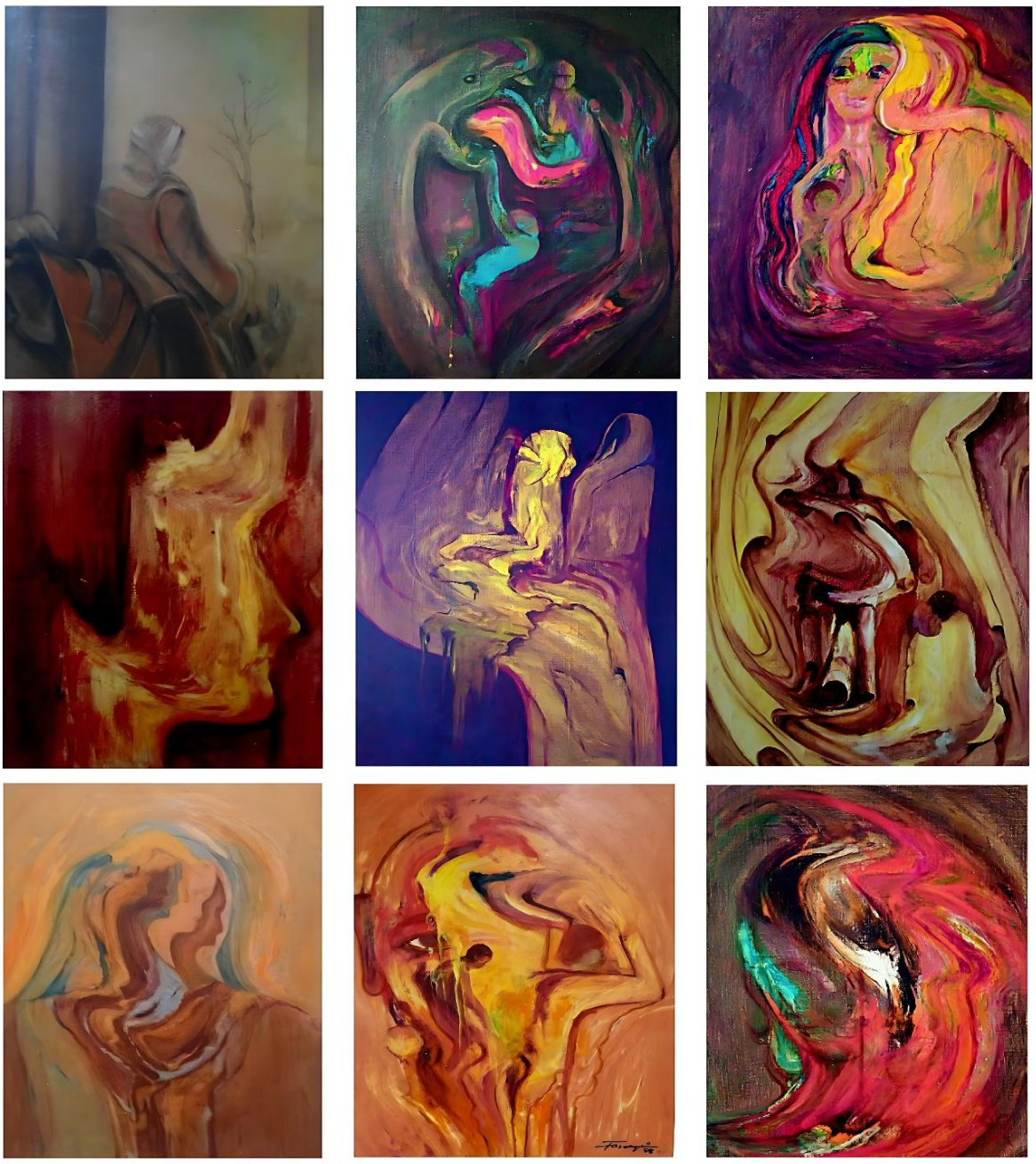
Farooqi believes that art has a moral and spiritual responsibility—to reveal affection where it is least expected and to give voice to those who are pushed to the margins. By introducing the inner world of mentally retarded and disabled children, he invites society to replace neglect with understanding and indifference with compassion.

These works are not sentimental; they are honest, dignified, and deeply humane. They stand as visual testimonies to empathy, urging viewers to recognize shared humanity beyond physical or cognitive difference. Farooqi's paintings on disabled persons earned him **honor and distinction in Turkey, England, and Germany**,





**Rhythm of Life by Prof Dr. Muhammad Shafique Farooqi**



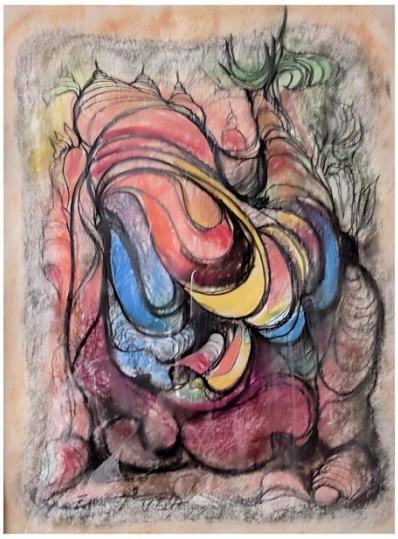
# PASTEL WORKS (1992-1998)

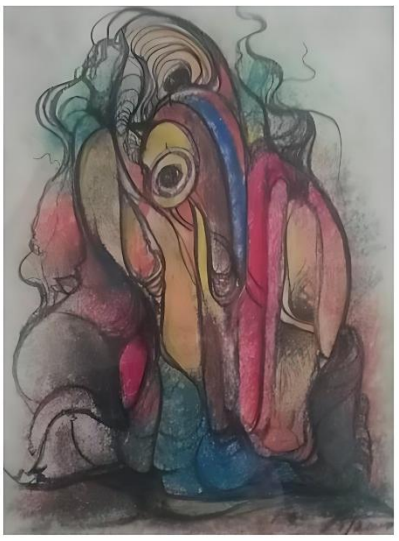
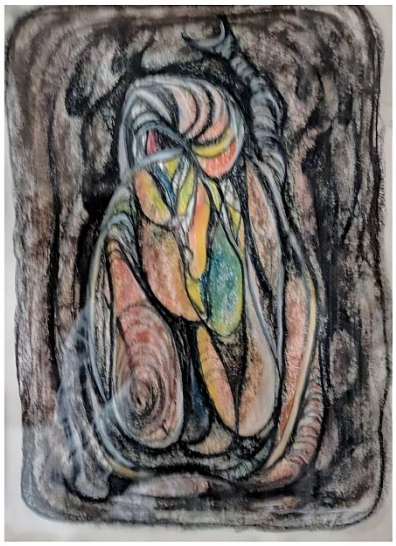
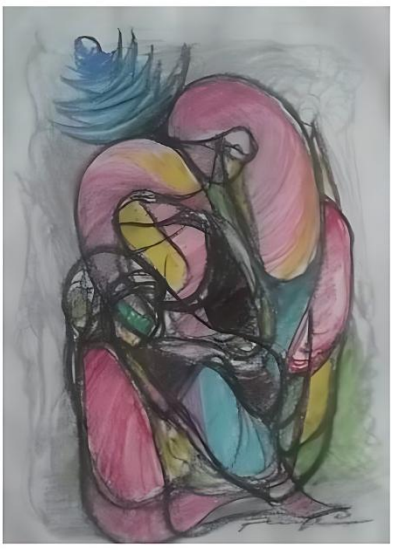
Prof. Dr. Muhammad Shafique Farooqi's **Pastel Art** reflects a delicate harmony of color, emotion, and spirituality. Through soft textures and flowing lines, he transforms the pastel medium into a refined language of inner expression, where sensitivity and depth coexist in quiet balance.

His pastel works often explore themes of **mysticism, human emotion, and the continuity of life**, echoing his signature *Journey of Line* philosophy. Color is not applied for decoration; it breathes, dissolves, and resonates, guiding the viewer toward contemplation rather than spectacle.

Through gentle blending and luminous tonal relationships, Farooqi captures the serenity of **Sufi thought** and the subtle beauty of divine connection. The softness of pastel allows emotion to surface without force, creating compositions that feel meditative and lyrical.

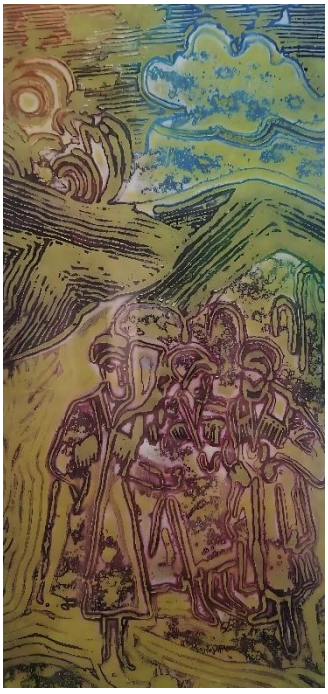
These works stand as **poetic reflections of peace, movement, and spiritual unity**, affirming Farooqi's belief that art can communicate the unseen through restraint, rhythm, and grace.



# ETCHING ART (1996-1998)

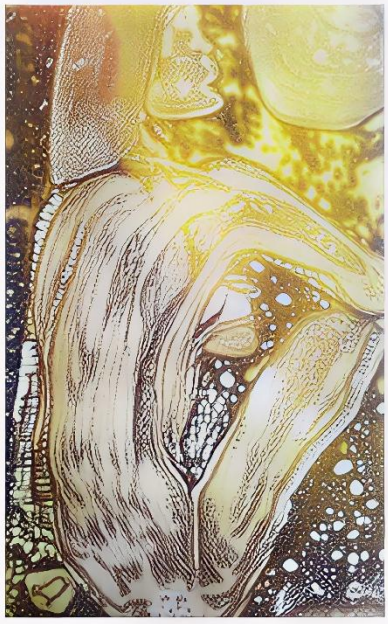
In **Etching Art**, Prof. Dr. Muhammad Shafique Farooqi engages with the discipline of precision and patience. These medium demands restraint, foresight, and quiet concentration—qualities that resonate deeply with his philosophical and spiritual temperament.

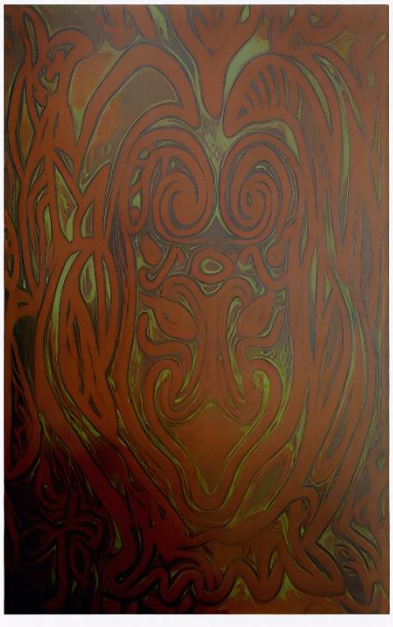


Each engraved line becomes a **meditative act**, carved deliberately into the surface. Time, memory, and texture accumulate through successive marks, creating images that unfold slowly and reward attentive viewing. Unlike spontaneous drawing, etching requires contemplation before action, aligning craft with inner awareness.

Farooqi's etchings balance **technical mastery and contemplation**. Fine linear networks interact with areas of silence and density, producing visual tension and harmony. The controlled nature of the process allows him to explore depth without excess, clarity without rigidity.

Through etching, Farooqi affirms that discipline itself can be a spiritual practice. These works stand as quiet testaments to patience, focus, and the enduring power of the line to carry meaning across time.





# CHARCOAL WORKS (1996-2021)

Prof. Dr. Muhammad Shafique Farooqi's **Charcoal Art** is a masterful expression of emotion, form, and spiritual intensity, rendered through one of the most fundamental artistic mediums — the charcoal line. Stripped of color and ornament, these works confront the viewer with the essence of creation itself.

For Farooqi, charcoal is not merely a tool for sketching; it is a **medium of truth**. It reveals the raw core of the subject and the inner vibration of the soul. The immediacy of charcoal allows no deception — every stroke is decisive, every gesture honest. Darkness and light engage in a powerful dialogue, symbolizing inner struggle, awakening, and transcendence.

Figures and abstract forms emerge from deep shadows, often appearing as if they are being born from silence. Texture, pressure, and movement play a crucial role, giving these works a tactile and emotional presence. The spontaneity of charcoal aligns closely with Farooqi's belief in intuitive creation guided by spiritual awareness.

Prof. Farooqi's charcoal art embodies the **purity of the creative act** — where line, gesture, and spirit converge. Through this medium, he demonstrates that great art does not depend on complexity or color, but on **truth, rhythm, and soul**.

# Symbiosis Concept in Art (Journey of line) (1996-2026)

The Symbiosis Concept in Art refers to an artistic approach developed by Prof. Dr. Muhammad Shafique Farooqi, which he describes as the "Journey of Line". This concept represents the harmonious coexistence and fusion of different artistic elements, styles, and techniques to create a unique and dynamic visual language.

The **Symbiosis Concept** represents Prof. Farooqi's philosophical vision of coexistence and mutual interdependence. In these works, diverse elements—calligraphy, abstraction, geometry, symbolism, texture, and color—exist together without hierarchy or conflict.

Symbiosis, for Farooqi, reflects both the structure of the universe and human civilization. Just as cultures, ideas, and identities coexist in tension and harmony, his artworks allow contrasting visual languages to interact organically. Traditional forms converse with modern abstraction; discipline meets spontaneity.

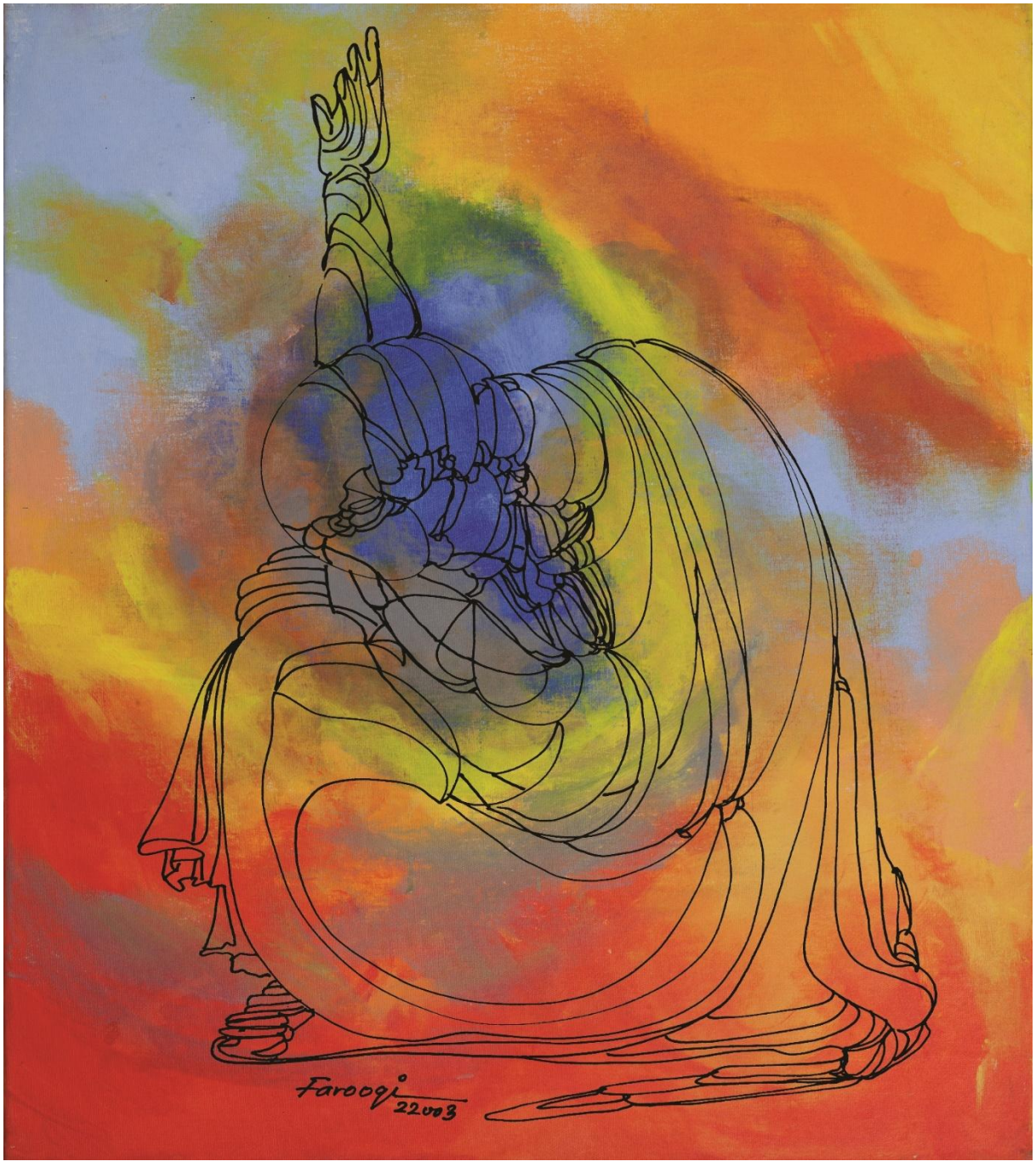
These compositions embody balance through complexity. Nothing exists alone; every form depends on another. Through Symbiosis, Farooqi proposes art as a model for understanding unity within diversity—a timeless message for a fragmented world.

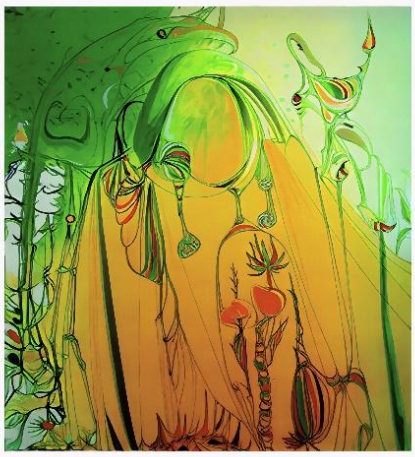
In Symbiosis, Farooqi combines traditional calligraphy, symbolism, and abstract expressionism to convey the spiritual and philosophical themes that are characteristic of his work. The concept is inspired by the principles of Sufism and the whirling dervishes' ritual, symbolizing the unity and oneness of existence the "Journey of Line" is a concept in art developed by Prof. Dr. Muhammad Shafique Farooqi, a renowned Pakistani artist. It is a philosophical and spiritual approach to

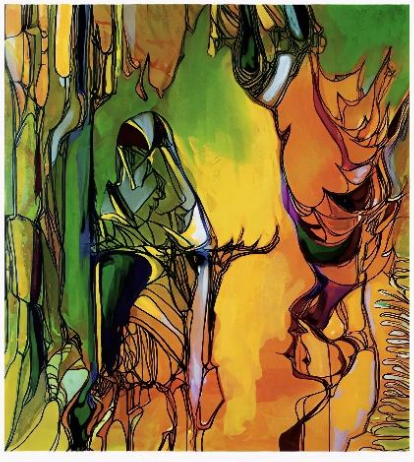
art that explores the symbolism and significance of the "line" in various artistic traditions.

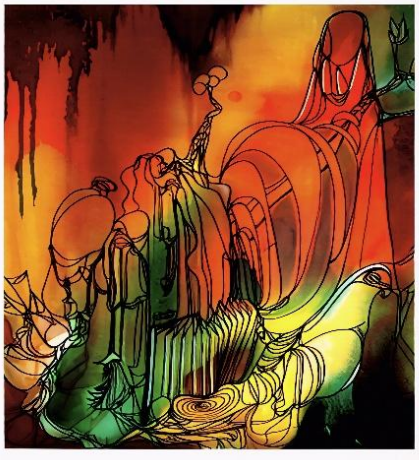
In the "Journey of Line," Farooqi delves into the metaphysical and mystical aspects of the line, considering it a symbol of unity, continuity, and infinity. He experiments with different techniques and mediums, combining traditional calligraphy, drawing, and painting to create intricate and dynamic compositions.

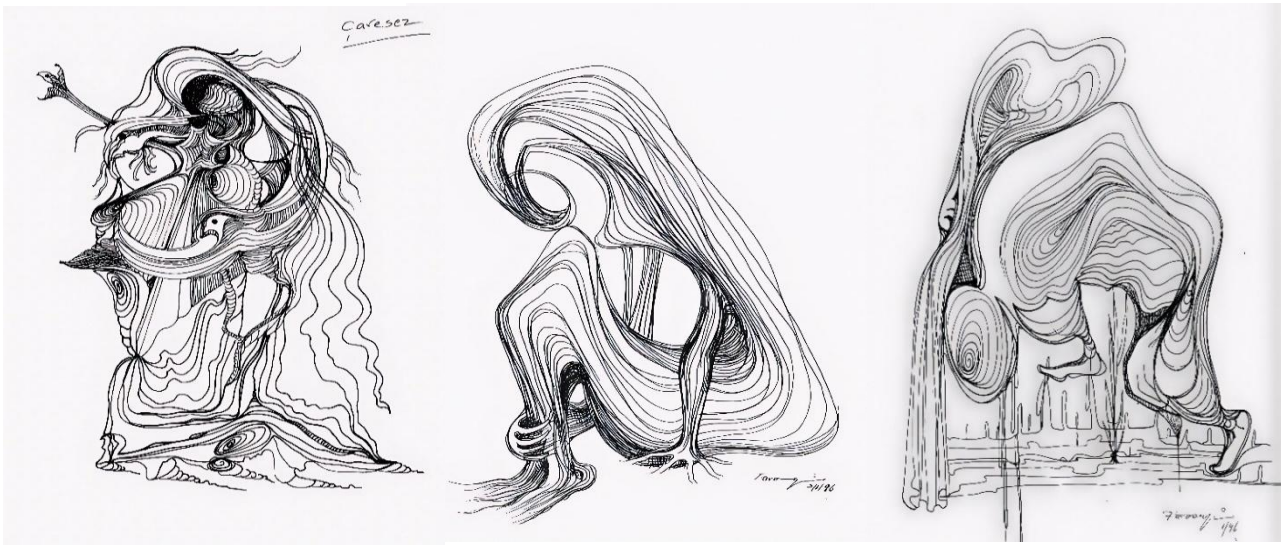
Through this concept, Farooqi aims to bridge the gap between traditional and modern art, showcasing the versatility and expressiveness of the line as a fundamental element of art. His work has been widely acclaimed for its innovative approach, technical mastery, and profound spiritual and philosophical insights.


Farooqi
22003








Caresez

# WHIRLING DERVISH ART (1998-2026)

Prof. Dr. Muhammad Shafique Farooqi's Whirling Dervishes stand among the most iconic, spiritually charged, and philosophically resonant themes of his artistic career. Rooted in the profound influence of his seventeen transformative years in Turkey (1983–1999), Farooqi's engagement with Sufi mysticism and the Mevlevi Order of Rumi shaped a visual language that transcends form. Through his art, the ritual of whirling becomes not merely a dance, but an expression of spiritual elevation, unity, and divine love.

In Farooqi's vision, the Whirling Dervish is far more than a figure in motion — it is the embodiment of the soul's journey from the material world toward divine truth. The circular movement of the dervish becomes a metaphor for infinity, balance, and spiritual harmony. This circularity echoes Farooqi's own *Journey of Line* philosophy, where every line represents the continuous flow of life, the unbroken cycle of existence, and the eternal search for meaning.

The dervish, therefore, is not a dancer; it is a seeker. Its rotation symbolizes the shedding of ego, the surrender of the self, and the embrace of divine presence. In this state of spiritual intoxication, the figure becomes a vessel of remembrance — a living dhikr.

Farooqi's Whirling Dervish compositions are dominated by circular rhythms that reflect the cosmic order of the universe. Lines spiral around invisible centers, suggesting the gravitational pull of the divine. These circular forms evoke the movement of planets, the turning of galaxies, and the eternal cycles of nature. Through this visual language, Farooqi connects the intimate act of whirling with the vastness of the cosmos.

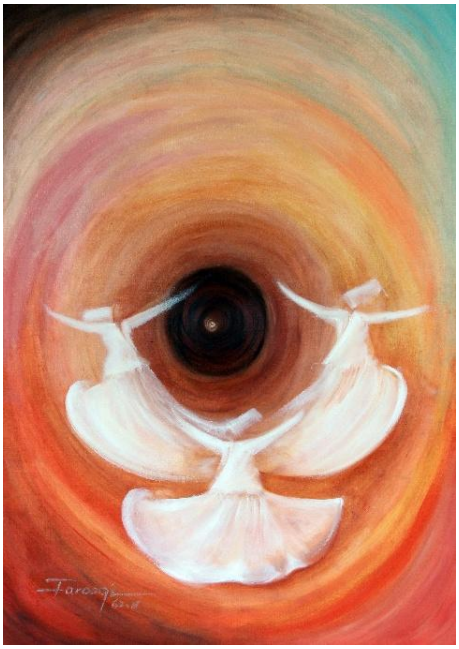
Motion in these works becomes a form of prayer. Rotation becomes unity. The viewer is drawn into a visual meditation where the boundaries between body and spirit, movement and stillness, dissolve.

Farooqi's mastery of color and form plays a central role in conveying the ecstatic and transcendent states associated with Sufi whirling. Soft, luminous hues evoke serenity and divine light, while bold strokes and flowing lines capture the intensity of spiritual awakening. The garments of the dervishes often appear to expand like luminous halos, suggesting the soul's unfolding into higher realms.

The interplay of movement and stillness in these paintings creates a contemplative space. Viewers are invited not only to observe but to feel — to enter the rhythm of the whirling, to sense the dissolution of ego, and to experience the quiet ecstasy that lies at the heart of Sufi devotion.

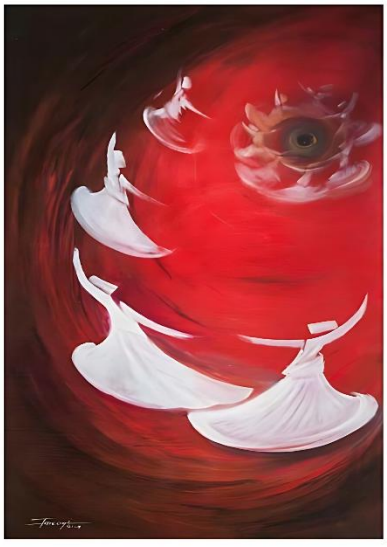
Ultimately, Farooqi's Whirling Dervish series is a visual articulation of spiritual ascent. It transforms the physical act of whirling into a universal symbol of love, surrender, and unity. These works serve as gateways to contemplation, inviting the viewer to reflect on their own inner journey and the eternal dance between the human soul and the divine.

In Farooqi's hands, the Whirling Dervish becomes more than an artistic subject — it becomes a timeless metaphor for the soul in motion, forever seeking, forever turning toward the light.



**Rhythm of Life by Prof Dr. Muhammad Shafique Farooqi**

Farooqi
42013



# CERAMIC ART

In ceramic art, Prof. Farooqi reconnects with the primal relationship between human creativity and earth. Clay becomes a medium of memory, history, and transformation.

His ceramic works blend traditional craft with symbolic abstraction, emphasizing form, texture, and spiritual presence. They reflect humanity's ancient impulse to shape matter into meaning

# “Wajood-e-Zan Se Hai Tasweer-e-Kainat Mein Rang” – Mural Series by Prof. Dr. Muhammad Shafique Farooqi

Prof. Dr. Muhammad Shafique Farooqi, the master of **Journey of Line**, continues to redefine the boundaries of contemporary art through his latest venture into **murals**. Inspired by the profound philosophy of **Allama Iqbal**, this series, titled *“Wajood-e-Zan Se Hai Tasweer-e-Kainat Mein Rang”*, explores the intrinsic connection between human existence and the cosmos.

Each mural, measuring an impressive, transforms vast surfaces into living canvases of thought and emotion. Through his meticulous and fluid lines, Farooqi conveys the interplay of **spirit, self, and universe**, embodying Iqbal’s vision of a universe colored and energized by human consciousness.

The **Journey of Line** technique, renowned for its ability to convey movement, energy, and spirituality, is employed here to create a visual symphony that blends **symbolism, philosophy, and aesthetic beauty**. These murals are not merely decorative; they invite viewers into a contemplative space where the personal and cosmic merge.

By translating Iqbal’s metaphysical ideas into **monumental visual narratives**, Prof. Farooqi reaffirms his lifelong pursuit of expressing the **unity of existence, the depth of human consciousness, and the mystical essence of life** through art. This mural series stands as a testament to his commitment to both **spiritual introspection and artistic innovation**.

**Rhythm of Life by Prof Dr. Muhammad Shafique Farooqi**

**Rhythm of Life by Prof Dr. Muhammad Shafique Farooqi**

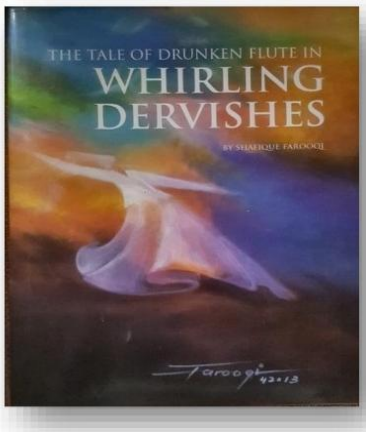
وجود زن سے ہے تصویر کائنات میں رنگ

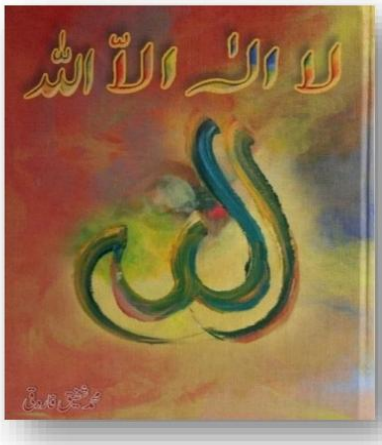
# Published Works and Scholarly Contributions

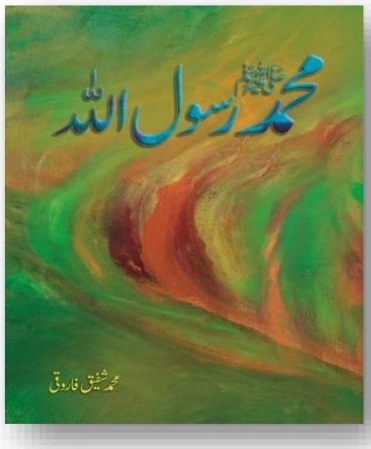
Mr. Shafique Farooqi's creative journey is not confined to visual expression alone; it is equally reflected in his substantial contribution to art literature. Over the course of his distinguished career, he has **published nine books in the field of art**, each exploring the philosophical, spiritual, and aesthetic dimensions of artistic creation.

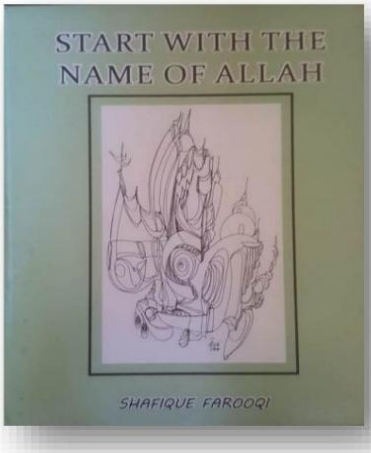
These publications encompass themes such as **the Journey of Line, symbiosis in art, calligraphy, mysticism, symbolism, and spiritual consciousness**, offering deep insights into the relationship between form, meaning, and inner experience. His writings bridge theory and practice, combining scholarly research with personal artistic vision, and serve as valuable references for artists, students, researchers, and art historians.

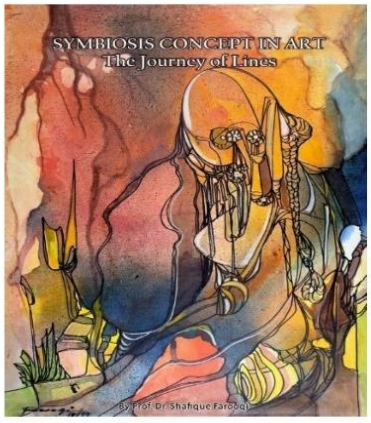
Through these nine books, Mr. Shafique Farooqi has not only documented his own evolving artistic philosophy but has also enriched contemporary discourse on art by connecting traditional wisdom with modern sensibilities. His literary work stands as a lasting testament to his role as an artist-philosopher and educator, extending the impact of his visual art into the realm of thought and reflection.

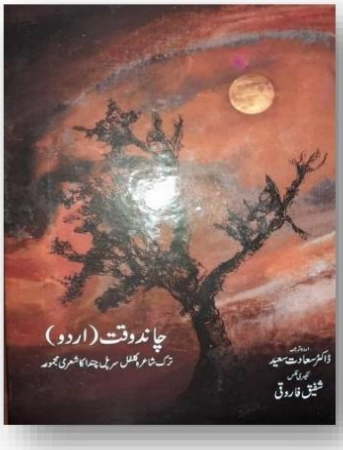

THE TALE OF DRUNKEN FLUTE IN
WHIRLING DERVISHES
BY SHAFIQUE FAROOQI

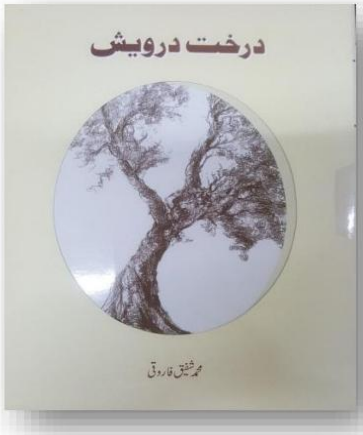

لا الٰہ الا اللہ

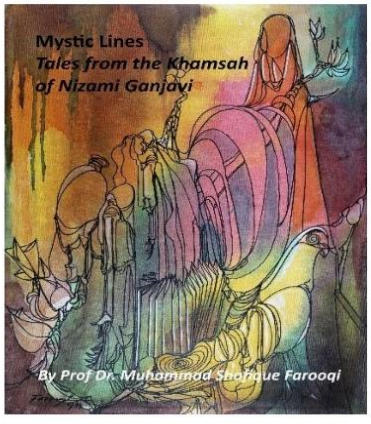

محمد رسول اللہ

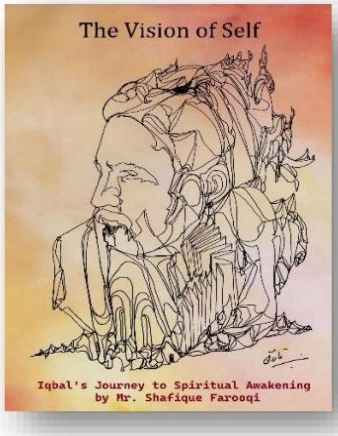

START WITH THE
NAME OF ALLAH
SHAFIQUE FAROOQI


SYMBIOSIS CONCEPT IN ART
The Journey of Lines
By Prof Dr Shafique Farooqi


چاند وقت (اردو)
شفیق فاروقی


درخت درویش
محمد شفیق فاروقی


Mystic Lines
Tales from the Khamsah
of Nizami Ganjavi
By Prof Dr. Muhammad Shafique Farooqi


The Vision of Self
Iqbal's Journey to Spiritual Awakening
by Mr. Shafique Farooqi

# TESTIMONIALS & TRIBUTES

A Legacy Affirmed by Voices of Art, Thought, and Spirit

The artistic and spiritual journey of **Prof. Dr. Muhammad Shafique Farooqi** has been acknowledged and celebrated by eminent scholars, poets, artists, intellectuals, and statesmen across decades. These tributes stand not merely as endorsements, but as historical affirmations of an artist whose work bridges devotion, humanity, and creative consciousness.

**H.E. Mr. Arif Alvi**
*President, Islamic Republic of Pakistan*
"Mr. Shafique Farooqi has drawn deeply from the richness of tradition in his long research journey, yet he has courageously carved a personal and independent path. His work reflects diligence, sincerity, and devotion, and I hope his artistic mission continues with the same dedication and integrity."

**Ustad Allah Bux**
*Master Artist and Painter (1975)*
"I had the honor of inaugurating the landscape exhibition of Mr. Shafique Farooqi. The paintings were a true feast for the eyes, filled with sensitivity and depth. I wish him every success in his future artistic endeavors."

**Mr. Intizar Hussain**
*Renowned Pakistani Writer (1980)*
"May Allah draw you out of your state of deep absorption and return you to the world through the creative spirit embodied in the Divine Name *Al-Musawwir*. Your art reflects a rare harmony between contemplation and creation."

**Mr. Absar Abdul Ali**
*Broadcaster, Poet, Writer & Journalist (1981)*
"Shafique Farooqi has elevated calligraphy beyond ornamentation, transforming it into a refined art form infused with spiritual consciousness and aesthetic depth."

**Mrs. Nasira Iqbal**
*Pakistani Jurist*
"These works of art stand as enduring reminders of the beauty of the Creator and the brilliance of the artist's mind. They unite faith, intellect, and imagination in a remarkable way."

**Dr. Inam-ul-Haq Javed**
*Managing Director, National Book Foundation, Islamabad*
"Muhammad Shafique Farooqi is a true Muslim and a messenger of love. Through his writings and calligraphic works, he has conveyed a powerful message of peace to the younger generation and left a lasting legacy for students of calligraphy."

**Baba Mohammad Yahya Khan**
*Spiritual Mentor*
"The poetry aligned with Farooqi's paintings creates a powerful imaginary and emotional experience. As the viewer reads soul-stirring verses alongside luminous imagery, the heart and mind are simultaneously awakened."

**Niaz Muhammad Arbab**
*Minister for Culture, Sports & Tourism, Government of Pakistan (1982)*
"Artists are among a nation's greatest assets, and I have no doubt that Shafique Farooqi Sahib stands proudly among them. I wish him continued success and recognition."

**Mr. Albert A. Thibault**
*American Consul General, Lahore (24 May 1987)*
"It was a privilege to inaugurate Mr. Shafique Farooqi's exhibition. His ability to capture light and the vanishing cultural landscape of Punjab impressed me deeply. He is a God-gifted artist with perceptive vision and a meaningful contribution to future generations."

**Mr. Faiz Ahmad Faiz -***Legendary Poet (1982)*
"The mirror of such elevated thoughts and emotions, expressed through powerful imagery, stands as true testimony to the artistic greatness of a remarkable artist."

**Mr. Jagan Nath Azad -** *Poet (1979)*
"Among the many exhibitions I have seen worldwide, this one revealed something rare. The paintings do not impose themselves through subject or color; instead, they communicate feeling—just as words are formed through the blending of colors."

**Mr. Rais Amrohvi -** *Pakistani Scholar (1978)*
"Shafique Farooqi reveals the Divine image through brackets of form and color. Passion emerges as a central force in his artistic expression."

**Mr. Jamal Shah -** *Painter*
"Farooqi speaks to the viewer through colors scattered across the canvas. He reflects the inner light of Rumi with shimmering imagination, captivating the hearts of lovers of spiritual art."

**Mr. Qudrat Ullah Shahab -** *Writer*
"I witnessed the glory of Allah reflected in the colors of Shafique Farooqi's calligraphic works."

**Mr. Khurshid Gohar Qalam -** *Calligrapher*
"Shafique Farooqi is not merely an artist but an era in himself—one who continues to progress on a blessed and evolving artistic journey."

**Mr. Aslam Kamal -** *Painter and Calligraphist*
"It is a pleasure to observe the continuous growth and divine expression in Shafique Farooqi's work. With each exhibition, he moves forward with greater strength and clarity."

**Hakim Said -** *Researcher (1979)*
"Your calligraphy refreshes the soul, revives memory, and strengthens faith. May Allah bless you in your noble artistic pursuits."

**Ashfaq Ahmed -** *Writer (1987)*
"The colors in Shafique Farooqi's paintings resemble the meeting of old friends—full of trust, warmth, and hope. His landscapes often reveal a future that feels both familiar and beautiful."

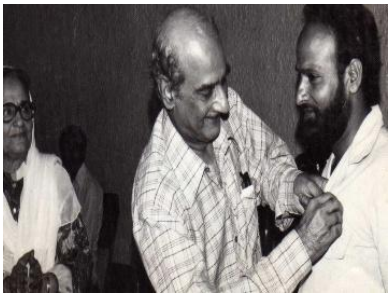
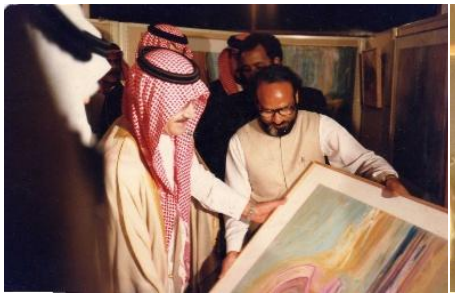
**Justice (R) Dr. Javed Iqbal**
"Shafique Farooqi is a gentleman of refined character, an accomplished painter, and a master calligrapher whose work reveals his inner Sufi self. His role as an educator has been equally influential."

**Yousuf Salahuddin -** *Pakistani Socialite*
"Shafique Farooqi's work is both phenomenal and inspiring. His engagement with Sufism resonates deeply with the spiritual sensibilities of our society."

**Mr. Uxi Mufti -** *(2014)*
"The whirling melodies of the heavenly flute, devotion, and spiritual ecstasy find visual form in Shafique Farooqi's art. In the East, art has always been an act of devotion, and Farooqi remains true to that sacred tradition."

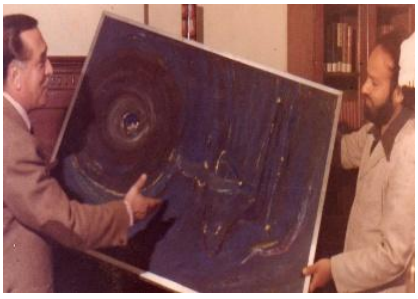
**Mr. Orya Maqbool Jan -** *(2013)*
"Shafique Farooqi has given life to *Raqs-e-Darvesh* on canvas. Guided by the spirit of Rumi, his paintings carry the viewer into a realm of spiritual ascent and luminous devotion."

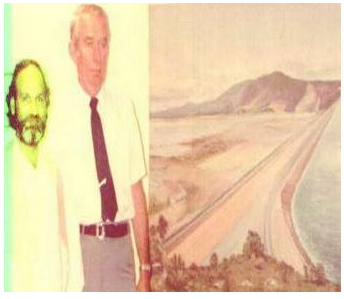
**The *Pictorial Journey of Prof. Dr. Muhammad Shafique Farooqi* is a visual chronicle of a lifetime devoted to art, spirituality, and creative enlightenment. Spanning over six decades, this journey reflects the evolution of an artist who transformed lines, colors, and forms into symbols of inner truth and universal harmony.**

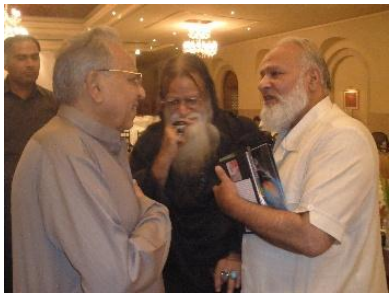
THE
WALLACE
JOHNSON
GALLERY

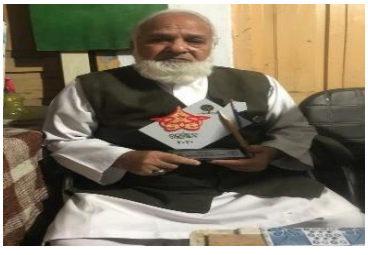
MUNICIPAL
LODGE
NO. 1

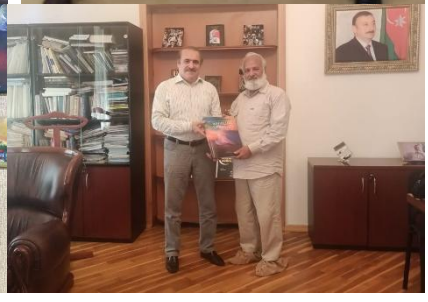




uests







Minhaj University Lahore
World Religions
8th ICWR 2025

# Prof. Dr. Muhammad
# Shafique Farooqi

*Renowned Artist · Calligrapher · Art Educator*

With a career spanning over six decades, Prof. Farooqi has produced more than **14,000 artworks** and held **110 solo exhibitions** worldwide.

His work bridges tradition and modernity through calligraphy, abstraction, symbolism, and the *Journey of Line* — a visual philosophy rooted in spirituality and human consciousness.